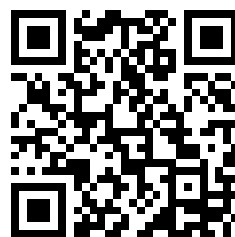

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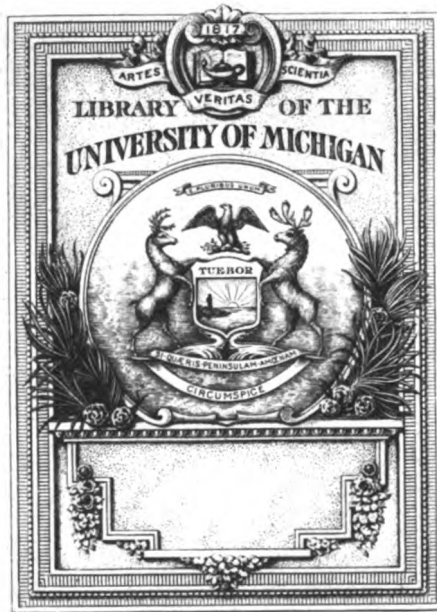
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JAMES H. ROGERS

*THE MAN
OF
NAZARETH*



THE MAN OF NAZARETH

*A LENTEN CANTATA
FOR SOPRANO, TENOR
AND BARITONE SOLI,
MIXED CHORUS AND
ORGAN*

MUSIC BY
JAMES H. ^{*Technic*} ROGERS

75 C. NET



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G. SCHIRMER

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MY WIFE

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THE MAN OF NAZARETH

THE LAST SUPPER. PAGE 2

Baritone

Jesus took bread and blessed,
and brake it, and gave to them
and said :

Tenor

Take, eat, this is my body.

Chorus

Jesus, to Thy table led,
Now let every heart be fed
With the true and living bread.

Baritone

And He took the cup ; and
when He had given thanks, He
gave it to them : and they all
drank of it. And He said unto
them :

Tenor

This is my blood of the new
testament, which is shed for
many.

Chorus

When we taste the mystic wine,
Of Thine out-poured blood the
sign,
Fill our hearts with love divine.

Tenor

Verily I say unto you, I will
drink no more of the fruit of the
vine until that day that I drink
it new in the Kingdom of God.

THE GARDEN. PAGE 7

Baritone

And they came to a place
which was namèd Gethsemane,
and He saith to His disciples :

Tenor

Sit ye here while I shall pray.
Abba, Father, all things are
possible to Thee. Take away
this cup from me. Neverthe-
less, not as I will, but as Thou
wilt.

Baritone

And He cometh and findeth
them sleeping, and saith unto
Peter :

Tenor

Simon, sleepest thou? Couldst
thou not watch one hour? Watch
ye and pray, lest ye enter into
temptation ; the spirit truly is
ready, but the flesh is weak.
Rise up, let us go. Lo, he that
betrayeth me is at hand.

Chorus

And immediately, while He
yet spake, cometh Judas, one
of the twelve, and with him a
great multitude with swords and
staves, from the chief priests
and the scribes and the elders.
And he that betrayed Him had
given them a token, saying :
Whomsoever I shall kiss, that
same is he ; take him and lead
him away safely.

Tenor

Are ye come out as against a
thief, with swords and staves to
take me? I was daily with you
in the temple, teaching, and ye
took me not ; but the scriptures
must be fulfilled.

Chorus

And they all forsook Him,
and fled.

THE JUDGMENT HALL. PAGE 14

Baritone

And Jesus stood before the
governor: and the governor
asked Him, saying: Art thou
the King of the Jews?

Tenor

And Jesus said unto him,
Thou sayest.

Baritone

Then said Pilate unto Him:
Hearest thou not how many
things they witness against thee?

Chorus

And He answered him never
a word.

Baritone

Therefore, when they were
gathered together, Pilate saith
unto them: Whom will ye that
I release unto you, Barabbas, or
Jesus, which is called the Christ?

Chorus

Give us Barabbas. Away
with this man! Crucify him!

Baritone

Pilate saith unto them, Why,
what evil hath he done?

Chorus

But they cried out the more,
saying: Let him be crucified.

Baritone

When Pilate saw that he could
prevail nothing, he took water
and washed his hands before the
multitude, saying: I am inno-
cent of the blood of this just
man; see ye to it.

Chorus

Then answered all the people
and said: His blood be on us
and on our children.

CHORAL. PAGE 22

Chorus

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled and put to scorn!
Death's pallid hue comes o'er
Thee,
The glow of life decays,
Yet angel hosts adore Thee,
And tremble as they gaze.

VIA CRUCIS. PAGE 23

Chorus

O whither wandering
Bear they that tree?
He who first carries it,
Who is He?
Follow to Calvary,
Tread where He trod,
He who for ever was
Son of God.

CALVARY. PAGE 25

Baritone

And when they were come to
the place which is called Calvary,
there they crucified Him; and
with Him they crucified two
thieves, the one on His right
hand and the other on His left.

Chorus

And the scripture was fulfilled,
which saith : He was numbered
with the transgressors ; and He
bare the sins of many.

THE MOCKERS. PAGE 27

Tenor or Soprano

And they that passèd by re-
vilèd Him, wagging their heads,
and saying :

Chorus

Thou that destroyest the tem-
ple, and buildest it in three days,
save thyself ; if thou be the
Son of God, come down from
the cross.

Baritone

Likewise also the chief priests,
mocking Him with the scribes
and elders, said :

Chorus

He savèd others, himself he
cannot save. If he be the King
of Israel, let him now come
down from the cross, and we
will believe him. He trusted
in God, let Him deliver him
now, if He will have him, for
he said : I am the Son of God.

STABAT MATER DOLOROSA.

Soprano

PAGE 35

At the cross her station keeping,
Stood the mournful mother
weeping,

Where He hung, the dying
Lord ;

For her soul of joy bereavèd,
Bowed with anguish, deeply
grievèd,

Felt the sharp and piercing
sword.

Who on Christ's dear mother
gazing,
Pierced by anguish so amazing,
Born of woman, would not
weep ?

THE AGONY. PAGE 36

Baritone

Now from the sixth hour
there was darkness over all the
land until the ninth hour. And
about the ninth hour Jesus crièd
with a loud voice, saying :

Tenor

ELI, ELI, LAMA SABACHTHANI ?

One Alto Voice

That is to say, My God, my
God, why hast Thou forsaken
me ?

Tenor

Jesus saith, I thirst.

Baritone

And they fillèd a sponge with
vinegar, and put it to His mouth.
When Jesus had received the
vinegar He saith :

Tenor

It is finishèd.

Chorus

And He bowèd His head and
gave up the ghost.

THE EARTHQUAKE. PAGE 39

Chorus

And the veil of the temple
was rent in twain, and the earth
did quake, and the rocks were
rent.

Soprano

Now when the centurion, and
they that were with him watch-
ing Jesus, saw the earthquake,
and those things which were
done, they feared greatly, saying:

Chorus

Truly, this was the Son of
God.

Soprano

Greater love hath no man
than this, that a man lay down his
life for his friends. O Saviour
of the world, who by Thy cross
and precious blood hast re-
deemed us, save us and help us.

CHORAL. PAGE 44

Triumphant Lord, Thy work is
done,

Thy toil is o'er, Thy victory won.

Alleluia !

Thou art the King of Glory, Thine
All honor, praise, and power divine.

Alleluia !

Unto Him that hath loved us,
and hath made us kings and priests
unto God, to Him be glory and
dominion for ever. Amen.

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The Man of Nazareth.

A Lenten Cantata.

The Last Supper.

JAMES H. ROGERS.

Organ. *Moderato.*

p *hen cantando* *mp* *mf*

cresc.

dim. *poco u poco*

Baritone Solo.

Je - sus took bread and bless - ed, and brake it, and

rall.

gave to them and said:

Tenor Solo.

mf

Take, eat, this is my bod - y.

SOPRANO.

mf Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

ALTO.

mf Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

TENOR.

mf Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

BASS.

mf Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

Chorus.

mf

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

pp

Baritone Solo.

And he took the cup; and when he had giv-en

thanks, he gave it to them: and they all drank of it. And he

said un-to them:

Tenor Solo.

This is my blood

cresc. of the new tes-ta-ment, which is shed *f.* for

Chorus.
BASS. *p*

man - y. When we

SOPRANO. *p*

ALTO. *p*

TENOR. *p*

Of Thine out - poured blood the

O Thine outpoured blood the

taste the mys - tic wine, Of Thine out - poured blood the

sempre p

sign, Fill our hearts with love di - vine. *mf*

sign, Fill our hearts with love di - vine. *mf*

sign, Fill our hearts with love di - vine. *mf*

sign, Fill our hearts with love di - vine. *mf*

f

Tenor Solo.

Ver - i - ly I say un-to you, I will drink no more of the

fruit of the vine un - til that day that I

cresc. *sempre, f*

drink it new in the King - dom of God.

mf

cresc. *dim.*

pp

The Garden.

Adagio.

Adagio. Musical score for the beginning of 'The Garden'. It features a piano introduction with a treble and bass staff. The piano part includes a melody in the right hand and a more active bass line in the left hand, marked with a piano (*p*) dynamic.

Baritone Solo.

Baritone Solo. Musical score for the Baritone Solo. The baritone part is written on a single staff, with the piano accompaniment below. The lyrics are: "And they came to a place which was nam - ed Gethse - ma - ne,".

Tenor Solo.

Tenor Solo. Musical score for the Tenor Solo. The tenor part is written on a single staff, with the piano accompaniment below. The lyrics are: "and He saith to His dis - ci - ples: Sit ye here_ while I shall".

pray. *mf* very slowly Ab - ba, Fa - ther,

Musical score for the piano accompaniment. The piano part is written on a grand staff (treble and bass). The lyrics are: "pray. Ab - ba, Fa - ther,". The tempo/mood is marked *mf* very slowly.

all things are pos-si-ble to Thee. *f* Take a -

Musical score for the piano accompaniment. The piano part is written on a grand staff (treble and bass). The lyrics are: "all things are pos-si-ble to Thee. Take a -". The tempo/mood is marked *f*.

way this cup from me, take a-way this cup from me. Nev - er - the-

marcato

less, not what I will, but what Thou wilt.

mf

Baritone Solo.

And He cometh and find-eth them sleeping, and saith un- to

Lento

mp

Tenor Solo.

Pe - ter: Si - mon, sleepest thou? Couldst thou not

mf *p* *pp* *p*

watch one hour? Watch ye and

mf

pray, lest ye enter into temptation. The spirit truly is

dim. read-y, but the flesh is weak. *f declamando* Rise up, let us

Agitato

mf *colla voce*

Allegro. go. *f molto slentando* Lo, he that betrayeth me is at

ff colla voce *f*

And im -

And im -

And im -

And im -

hand.

mp cresc.

Chorus: *mf*

mediate-ly, — while He yet spake, com - eth Ju - das, one of the

mediate-ly, — while He yet spake, com - eth Ju - das, one of the

mediate-ly, — while He yet spake, com - eth Ju - das, one of the

mediate-ly, — while He yet spake, com - eth Ju - das, one of the

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

mf
And he that be - tray-ed Him had giv - en them a

mf
And he that be - tray-ed Him had giv - en them a

mf
And he that be - tray-ed Him had giv - en them a

mf
And he that be - tray-ed Him had giv - en them a

mp
to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is

mp
to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is

mp
to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is

mp
to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is

he; Take him and lead him a - way

he; Take him and lead him a - way

he; Take him and lead him a - way

he; Take him and lead him a - way

molto cresc. *ff*

safe-ly.

safe-ly.

safe-ly.

safe-ly.

ff

Tenor Solo.

Are ye come out as against a

molto stentando

sf colla voce

thief with swords and staves to take me? I was

dai-ly with you in the tem-ple teaching, and ye

molto allarg.

took me not: but the scriptures must be ful - fill-ed.

molto rull.

quasi

And they all for - sook Him, and

Chorus

And they all for - sook Him, and

And they all for - sook Him, and

And they all for - sook Him, and

u tempo (Allegro)

p

fled.

fled.

fled.

fled.

p

The Judgment Hall.

Maestoso.

f pesante

Più agitato.

mf

Baritone Solo.

più lento

mp espress.

And Je-sus stood before the

governor; and the governor asked Him, saying:

f

ff

Art thou the King of the Jews?

mf più mosso

The musical score is written for piano and baritone. It begins with a piano introduction marked 'Maestoso' and 'f pesante'. This is followed by a more agitated piano section marked 'Più agitato' and 'mf'. The baritone solo section begins with 'più lento' and 'mp espress.', with the lyrics 'And Je-sus stood before the governor; and the governor asked Him, saying:'. The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand. The baritone then asks 'Art thou the King of the Jews?'. The piano accompaniment becomes more active, marked 'mf più mosso'.

Tenor Solo.

And Je - sus said un - to him: *trunquillo* Thou

mp

Baritone Solo.

say - est. Then said Pi - late un - to Him:

mf *marcato*

Hear - est thou not how man - y things they wit - ness a - gainst -

mf

Lento *p* And He answer'd him to nev - er a word.

Chorus *p* And He answer'd him to nev - er a word.

p And He answer'd him to nev - er a word.

thee?

Allegro

Lento *f* *Allegro*

Baritone Solo.

Therefore, when they were gather - ed to - geth - er,

Pi - late saith un - to them: Whom will ye that I re - lease un - to

tranquillo
you, Ba-rabbas, or Je-sus, which is call - ed the Christ?

Allegro molto.
Give us Ba-rab-bas,—
Give us Ba-rab-bas,—
Give us Ba-rab-bas,—
Give us Ba-rab-bas,—

Allegro molto.
non legato

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

l'istesso tempo

Baritone Solo.

Pilate saith un-to them: Why, what e-vil hath he

a tempo (allegro molto)

But they cried out the
 But they cried out the
 But they cried out the
 But they cried out the

done? what e-vil hath he done?

ten.

Chorus.

f

acc.

cresc.

a tempo (allegro molto)

more, say - ing: Let him be cru-ci-fied!
 more, say - ing: Let him be cru-ci-fied!
 more, say - ing: Let him be cru-ci-fied!
 more, say - ing: Let him be cru-ci-fied!

ff

ff

ff

ff

Let him be cru-ci-fied! Let him be cru - - - ci - fied!
 Let him be cru-ci-fied! Let him be cru - - - ci - fied!
 Let him be cru-ci-fied! Let him be cru - - - ci - fied!
 Let him be cru-ci-fied! Let him be cru - - - ci - fied!

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Baritone Solo.

When

Pil- ate saw that he could pre - vail nothing, he took wa - ter and

wash-ed his hands be-fore the mul-titude, say -

dim.

maestoso

ing: I am in - no - cent of the blood of this just man;

mf sostenuto

f

Then answered all the peo - ple and

Chorus:

Then answered all the peo - ple and

p

see ye to it.

Allegro

Then answered all the peo - ple and

Molto vivace.

[illegible]

His blood be on us, His

His blood be on us, His

His blood be on us, His

His blood be on us, His

The musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with the lyrics "His blood be on us, His". The vocal parts are marked with a forte (*ff*) dynamic. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part is marked with a forte (*f*) dynamic.

blood be on us and on our chil-

blood be on us and on our chil-

blood be on us and on our chil-

blood be on us and on our chil-

This musical score is for a voice and piano piece, page 21. It features four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "dren." written below the first staff. The piano accompaniment is written in a grand staff (treble and bass clef). The score is divided into three systems. The first system shows the vocal entries and the beginning of the piano accompaniment, which starts with a forte (*ff*) dynamic. The second system continues the vocal and piano parts. The third system concludes the piece with a final cadence. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *ff* and *p*.

Lento. Choral. *p*

O sacred Head, sur-round-ed By crown of pierc-ing thorn! O bleed-ing Head, so

wound-ed, Re-viled and put to scorn! Death's pal-lid hue comes o'er Thee, The

glow of life de-cays, Yet angel hosts a-dore Thee, And tremble as they gaze.

Via Crucis.

Molto moderato.

The first system of the piano accompaniment for 'Via Crucis'. It begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked *Molto moderato*.

The second system of the piano accompaniment. It continues the musical themes established in the first system, with the right hand playing more complex figures and the left hand maintaining the harmonic foundation.

The third system of the piano accompaniment. It concludes the instrumental section with sustained chords in the right hand and a final bass line in the left hand.

SOPRANO and ALTO.

The vocal entry for the Soprano and Alto parts. The vocal line begins with a series of eighth notes, while the piano accompaniment provides harmonic support.

O whither wan - d'ring

The vocal entry for the Soprano and Alto parts. The vocal line begins with a series of eighth notes, while the piano accompaniment provides harmonic support.

Bear they that tree?

He who first car - ries it, who_ is he?

The first system of the score features a piano introduction. It begins with a treble clef staff in common time (C) and a bass clef staff in common time. The key signature has two sharps (F# and C#). The music consists of several measures of chords and moving lines in both hands, transitioning from common time to 6/4 time.

TENOR and BASS.

The second system contains the vocal melody for Tenor and Bass and the piano accompaniment. The vocal line is written in a bass clef staff. The lyrics are: "Fol-low to Cal - v'ry; Tread where He trod, He who for ev - er was". The piano accompaniment is in a grand staff (treble and bass clefs).

Son of — God.

The third system continues the vocal melody and piano accompaniment. The vocal line is in a bass clef staff, and the piano accompaniment is in a grand staff. The lyrics "Son of — God." are aligned with the vocal notes.

The fourth system shows the final part of the piano accompaniment. It features sustained chords in the right hand and a moving bass line in the left hand, concluding the piece.

Calvary.

Lento.

Baritone Solo.

And when they were come to the place which is call - ed

Cal - va - ry, there they cru - ci - fi - ed Him;

f *pp*

And with Him they cruci - fy two thieves, the one on His

mf

Con moto moderato.

And the

And the

And the

right hand and the oth - er on His left.

And the

Con moto moderato.

Chorus.

scripture was fulfill - ed which saith: He was num - bered with the trans-

scripture was fulfill - ed which saith: He was num - bered with the trans-

scripture was fulfill - ed which saith: He was num - bered with the trans-

scripture was fulfill - ed which saith: He was num - bered with the trans-

gress - ors, and He bare the sins of man- *pp rit.*

gress - ors; and He bare the sins of man- *pp rit.*

gress - ors, and He bare the sins of man- *pp rit.*

gress - ors, and He bare the sins of man- *pp rit.*

y.

y.

y.

y.

The Mockers.

Allegro molto.

Tenor (or Soprano) Solo.

f
And

they that passed by re - vil-ed Him, wagging their heads, and say - ing:

Allegro ma non troppo.

f *>*

Thou that de-destroy - est the tem - ple, and build - est it in three days,

f *>*

Thou that de-destroy - est the tem - ple, and build - est it in three days,

f *>*

Thou that de-destroy - est the tem - ple, and build - est it in three days,

f *>*

Thou that de-destroy - est the tem - ple, and build - est it in three days,

Allegro ma non troppo.

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

*sempre ff***Allegro.**

down from the cross!

down from the cross!

down from the cross!

down from the cross!

Allegro.*sf poco dim.***Baritone Solo.**

Likewise al-so the chief priests mocking Him with the scribes and el-ders said:

Allegro ma non troppo.

mp

He sav-ed oth-ers, him-self he can-not

He sav-ed oth-ers, him-self he can-not

He sav-ed oth-ers, him-self he can-not

He sav-ed oth-ers, him-self he can-not

Allegro ma non troppo.

He sav-ed oth-ers, him-self he can-not

mp sf

save, he sav-ed oth-ers, him-self he can-not save.

save, he sav-ed oth-ers, him-self he can-not save.

save, he sav-ed oth-ers, him-self he can-not save.

save, he sav-ed oth-ers, him-self he can-not save.

sf

If he be the King, the King of Is-ra-el, let him now come

let him now come

If he be the King, the King of Is-ra-el, let him now come

let him now come

f

down from the cross, ———

down from the cross, ———

down from the cross, ———

down from the cross, ———

mf *cresc.* *molto cresc.*

and we will be-lieve him, and we will be-lieve him,

and we will be-lieve him, and we will be-lieve him,

and we will be-lieve him, and we will be-lieve him,

and we will be-lieve him, and we will be-lieve him,

and we will be-lieve him, and we will be-lieve him,

and we will be-lieve him.

and we will be-lieve him.

and we will be-lieve him.

and we will be-lieve him.

He trust-ed in God, let Him de-liv-er him now,

He trust-ed in God, let Him de-liv-er him now,

He trust-ed in God, let Him de-liv-er him now,

He trust-ed in God, let Him de-liv-er him now,

if He will have him,

if He will have him,

if He will have him,

if He will have him,

if He will have him,

f sf *non legato*

un poco allarg.

for he said:
un poco allarg.

for he said:
un poco allarg.

for he said:
un poco allarg.

for he said:
un poco allarg.

f *un poco allarg.*

I am the Son of God. —

I am the Son of God. —

I am the Son of God. —

I am the Son of God. —

mp He sav-ed oth-ers, him-self he can-not save, *mf* he sav-ed

mp He sav-ed oth-ers, him-self he can-not save, *mf* he sav-ed

mp He sav-ed oth-ers, him-self he can-not save, *mf* he sav-ed

mp He sav-ed oth-ers, him-self he can-not save, *mf* he sav-ed

molto cresc. oth-ers, him-self, him-self he can-not save, him-

molto cresc. oth-ers, him-self, him-self he can-not save, him-

molto cresc. oth-ers, him-self, him-self he can-not save, him-

molto cresc. oth-ers, him-self, him-self he can-not save, him-

self he can-not save, — him - self he can - not

self he can-not save, him - self he can - not

self he can-not save, him - self he can - not

self he can-not save, him - self he can - not

ff save!

ff save!

ff save!

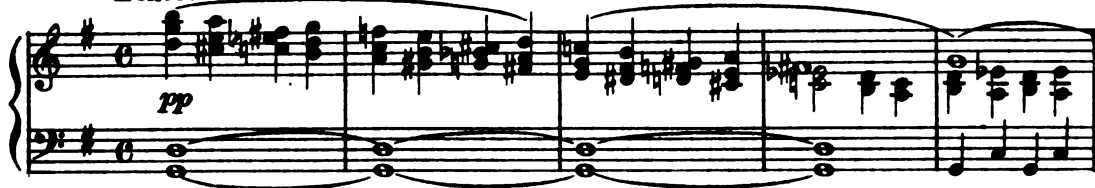
ff save!

save!

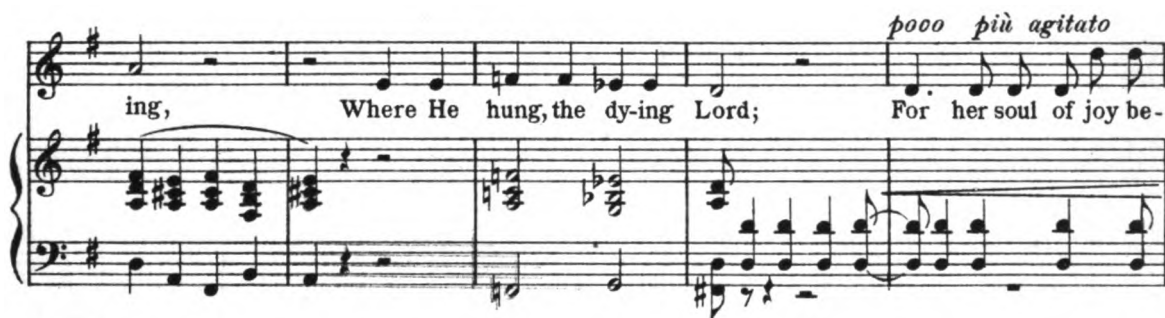
sempre ff

Stabat Mater Dolorosa.

Lento.



Soprano Solo.



The Agony.

Adagio.

Baritone Solo.

Now from the

sixth hour there was dark-ness o-ver all the land un-to the ninth hour.

And a-bout the ninth hour

Je-sus cri-ed with a loud voice, say-ing:

E - li, E - li,

molto cresc.

la - ma sa - bach - tha - ni?

That is to say: My

cresc.

God, my God, why hast Thou for - sak - en me?

dim.

Tenor Solo. *p* *mf*

Je - sus saith: I

Baritone Solo.

thirst. And they fill - ed a sponge with vin - e - gar, and

mp

put it to his mouth. When Je - sus had re - ceiv - ed the

Tenor Solo. *mf* *molto lento*

It is fin - ish - ed.

vin - e - gar, He saith:

pp

pp
And He bow-ed His head and gave up the ghost.

pp
And He bow-ed His head and gave up the ghost.

pp
And He bow-ed His head and gave up the ghost.

pp
And He bow-ed His head and gave up the ghost.

ppp

mp espress.

dim.

sempre dim.

ppp

The Earthquake.

Allegro.

Chorus.

f
And the veil of the
And the veil of the
And the veil of the
And the veil of the

Allegro.

tem - ple was rent in twain, and the
tem - ple was rent in twain, and the
tem - ple was rent in twain, and the
tem - ple was rent in twain, and the
cresc.

earth did quake, and the rocks were
earth did quake, and the rocks were
earth did quake, and the rocks were
earth did quake, and the rocks were

rent.

rent.

rent.

rent.

ff

molto rall.

Moderato.

mf

cresc.

poco

a

poco

Soprano Solo.

cresc.

Now when the cen - tu - ri-on, and they that were with him watching Je-sus, saw the

p

un poco agitato *rit.*

earthquake and those things that were done, they fear-ed great-ly, say-ing:

cresc.

Chorus.

f *ff* *f*

Tru - ly, tru - ly, tru - ly, this was the

f *ff* *f*

Tru - ly, tru - ly, tru - ly, this was the

f *ff* *f*

Tru - ly, tru - ly, tru - ly, this was the

f *ff* *f*

Tru - ly, tru - ly, tru - ly, this was the

Son of God.

Son of God.

Son of God.

Son of God.

p



Lento, ma non troppo.

Soprano Solo.

Great-er love hath no man than

dolce *p*

this, that a man lay down his life for his friends, lay down his

life for his friends, great - er love, great - er

mf

love hath no man than this. O

f

Sav - iour of the world; O Sav - iour

of the world, who by Thy cross and precious blood hast re - deemed us,

save us, and help us.

Great - er love hath no man than this, that a

man lay down his life for his friends.

Choral.

Maestoso con moto.

Tri-umph-ant Lord,

Tri-umph-ant Lord,

Tri-umph-ant Lord,

Tri-umph-ant Lord,

Maestoso con moto. (♩. = 60)

f *molto cresc.* *ff*

Thy work is done,

Thy work is done,

Thy work is done,

Thy work is done,

mf *cresc.* *f*

Thy toil is o'er, Thy vic-t'ry won.

Thy toil is o'er, Thy vic-t'ry won.

Thy toil is o'er, Thy vic-t'ry won.

Thy toil is o'er, Thy vic-t'ry won.

Al - le - lu - ia! Al - le - lu -

ia! Thou art the King of
 ia! Thou art the King of
 ia! Thou art the King of
 ia! Thou art the King of

sempre f
ff

Glo - ry, Thine
 Glo - ry, Thine
 Glo - ry, Thine
 Glo - ry, Thine

allarg. *poco accel.*

All hon-or, praise and pow'r — di-vine. Al-le-

allarg. *poco accel.*

All hon-or, praise and pow'r — di-vine. Al-le-

allarg. *poco accel.*

All hon-or, praise and pow'r — di-vine. Al-le-

allarg. *poco accel.*

All hon-or, praise and pow'r — di-vine. Al-le-

allarg. *poco accel.*

All hon-or, praise and pow'r — di-vine. Al-le-

rit.

lu-ia! Al-le-lu-

rit.

lu-ia! Al-le-lu-

rit.

lu-ia! Al-le-lu-

rit.

lu-ia! Al-le-lu-

rit.

lu-ia! Al-le-lu-

Largo

ff

ia! Un-to Him that hath lov'd us, and hath made us

ff

ia! Un-to Him that hath lov'd us, and hath made us

ff

ia! Un-to Him that hath lov'd us, and hath made us

ff

ia! Un-to Him that hath lov'd us, and hath made us

Largo (♩ = 72)

ff

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

a tempo

rall. *f* *mf* *rall.* *f*

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